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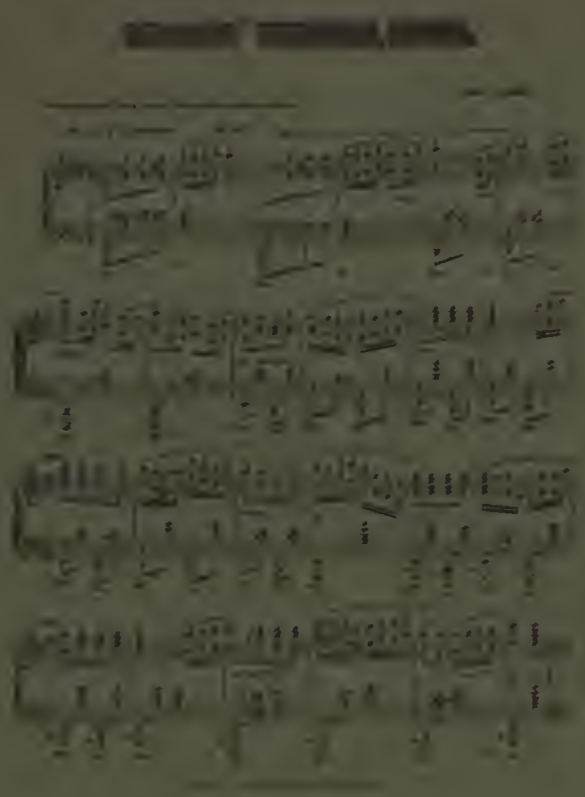

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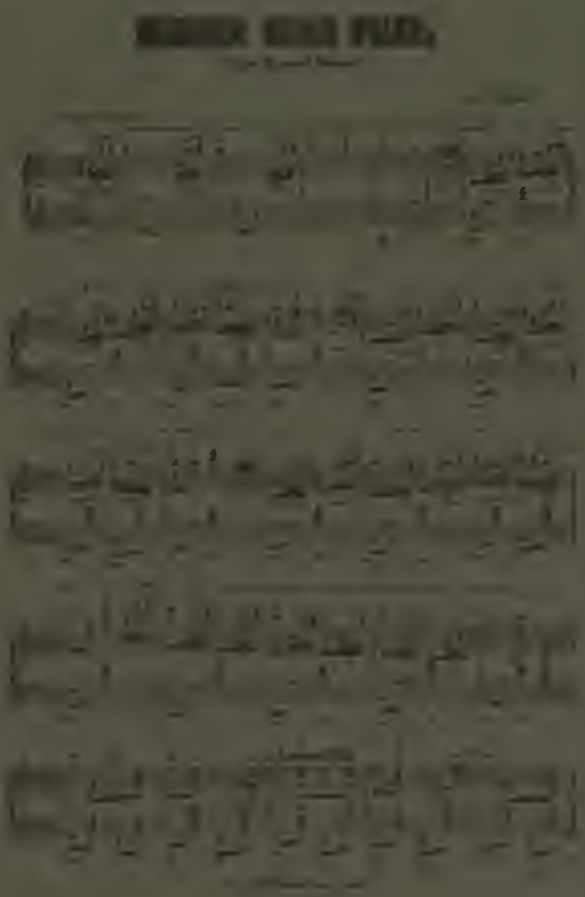

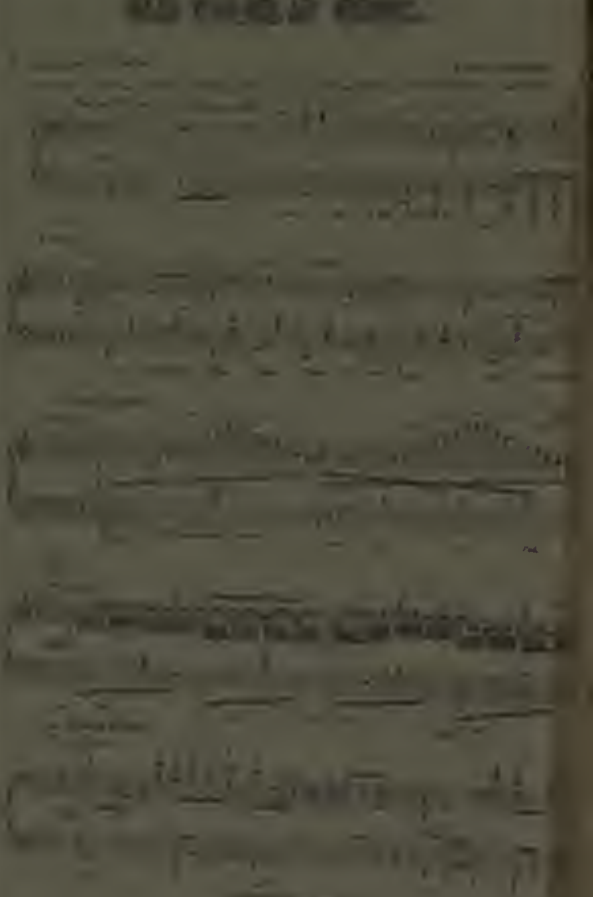

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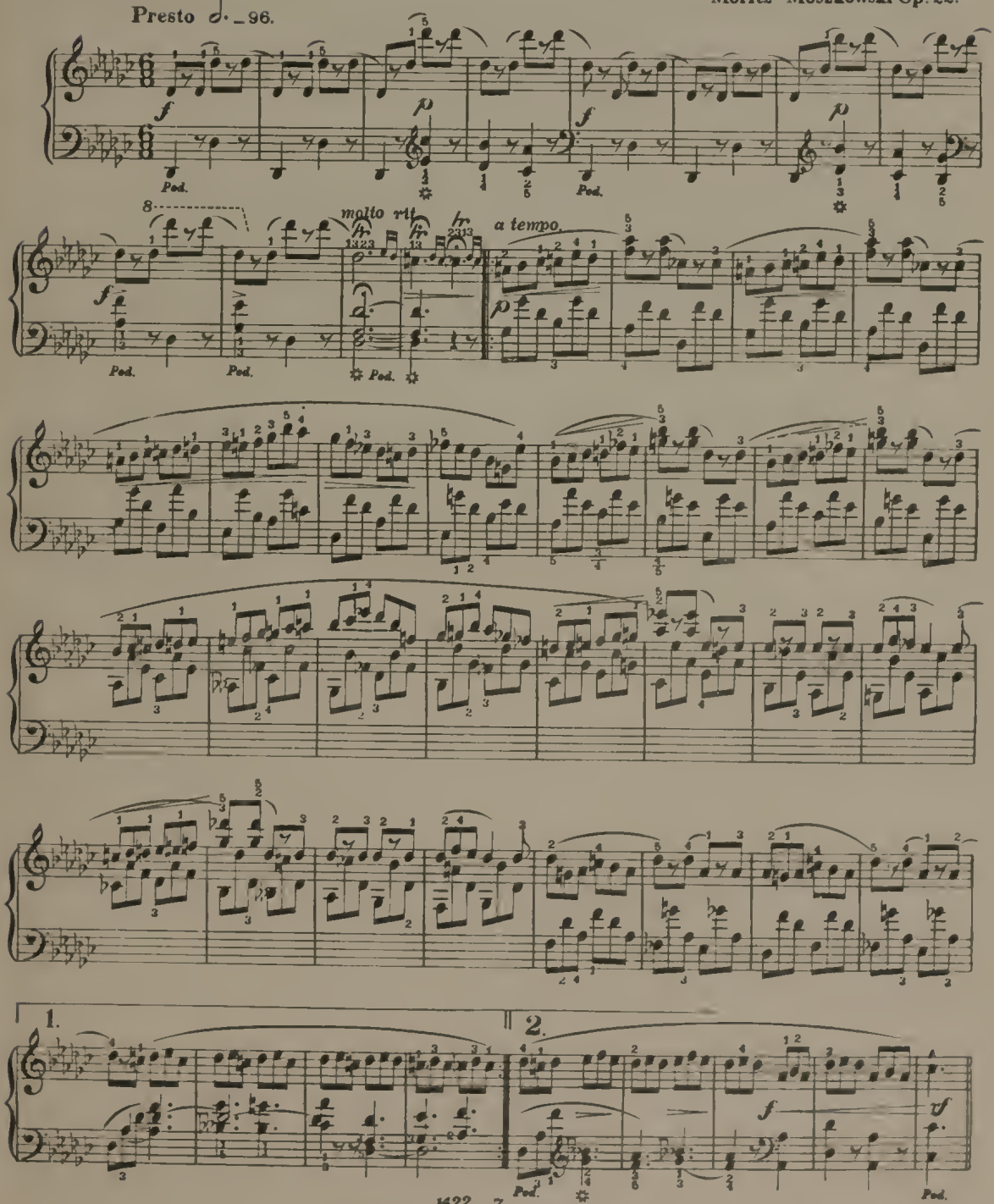

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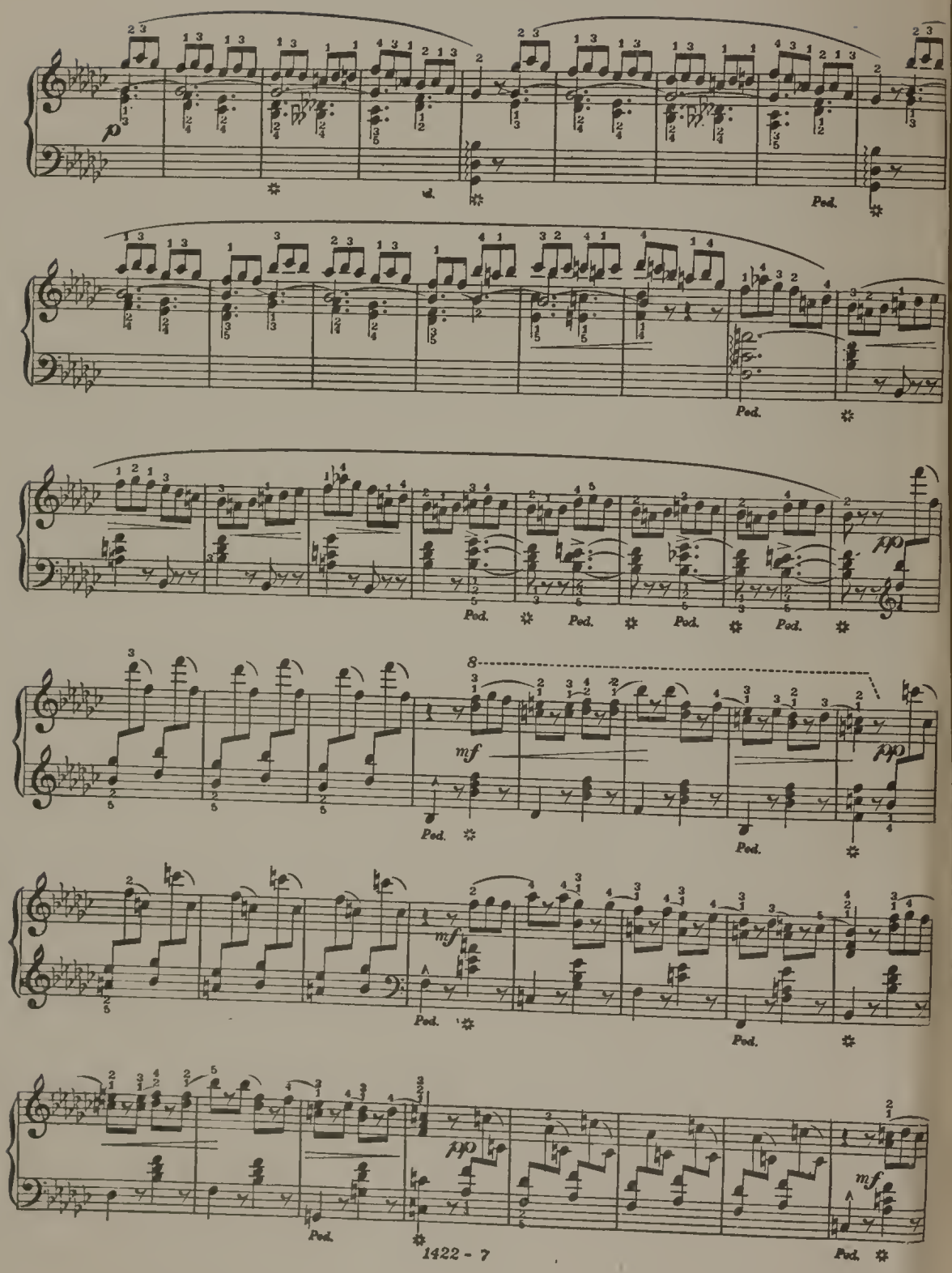
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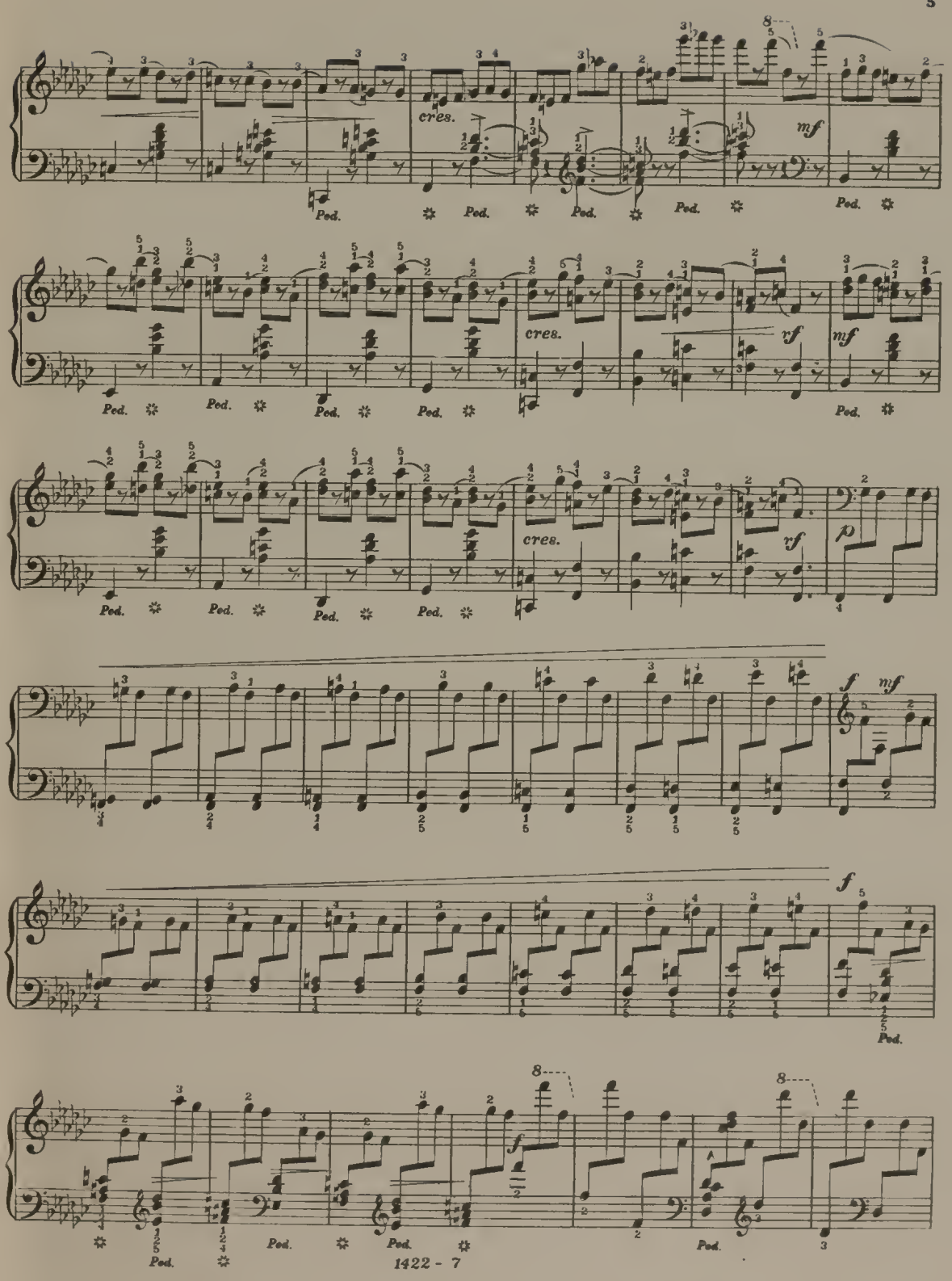
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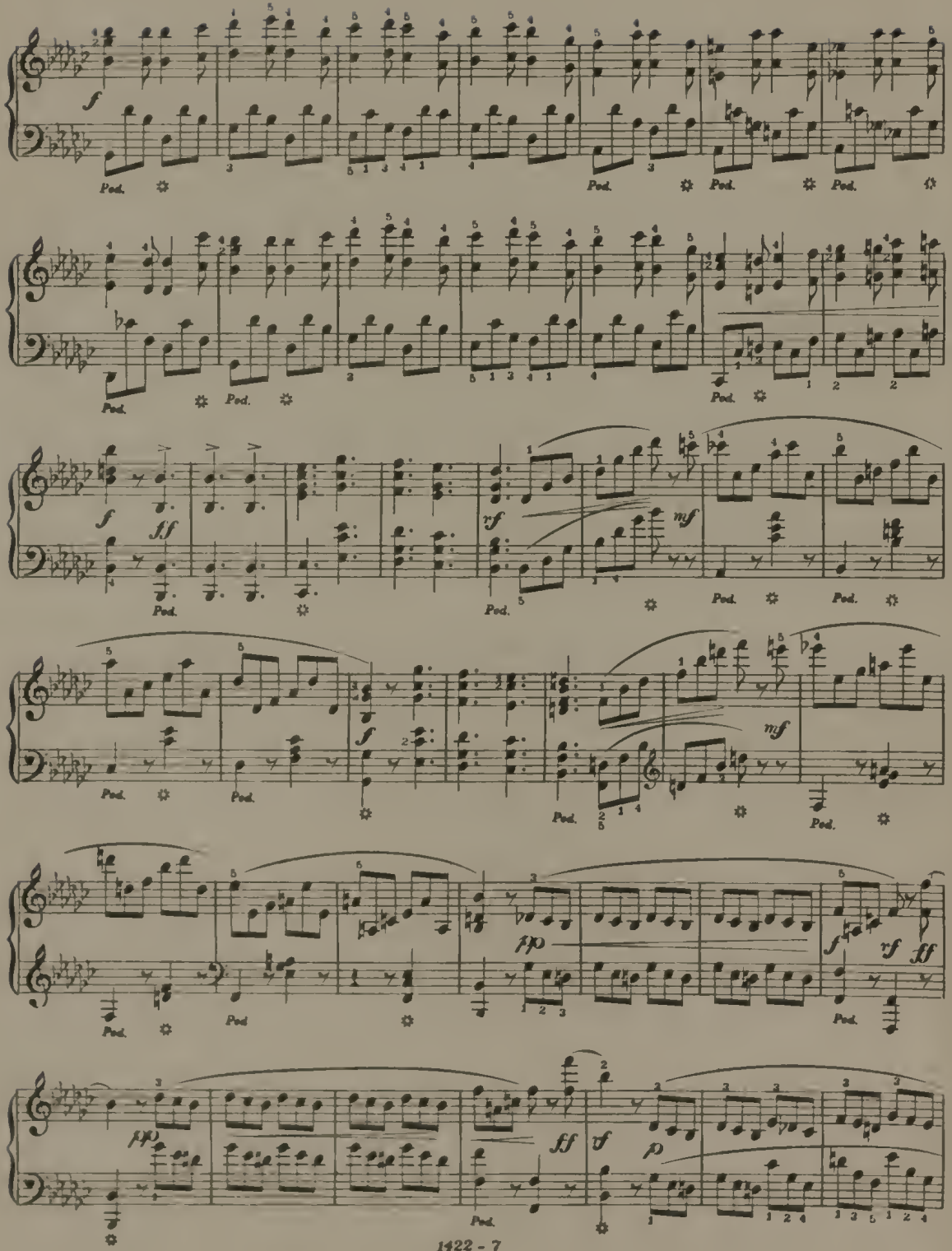
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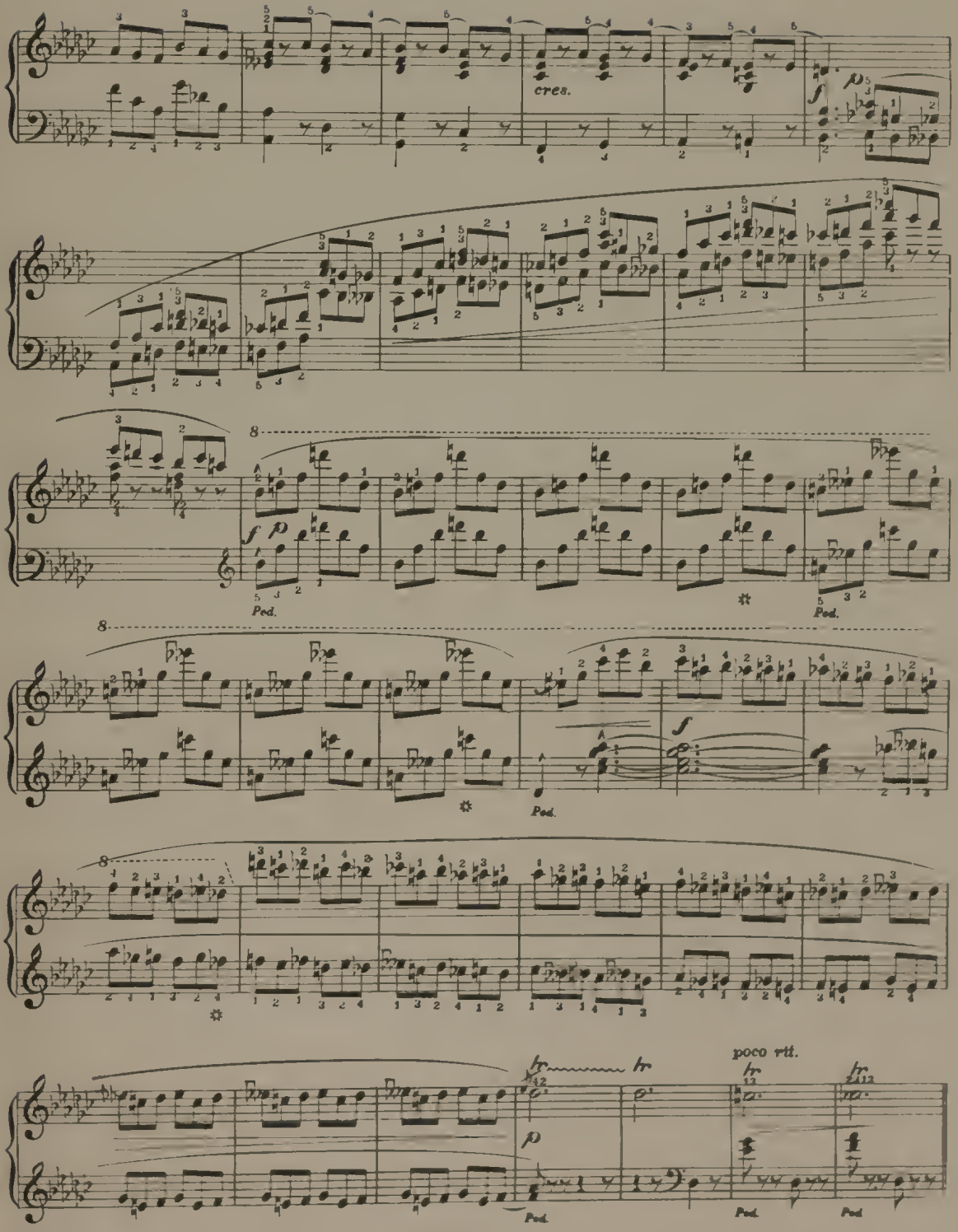
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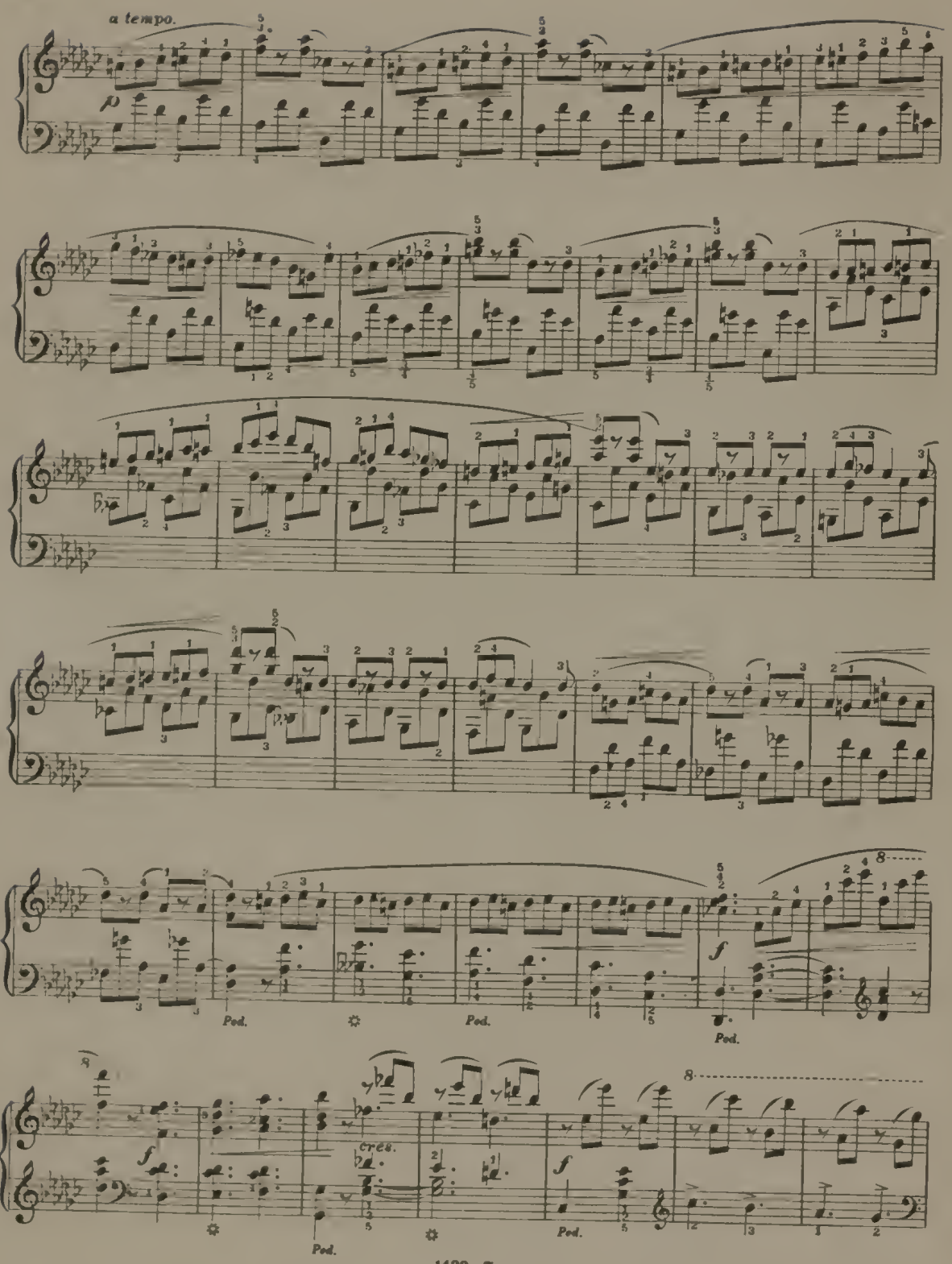
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cres.
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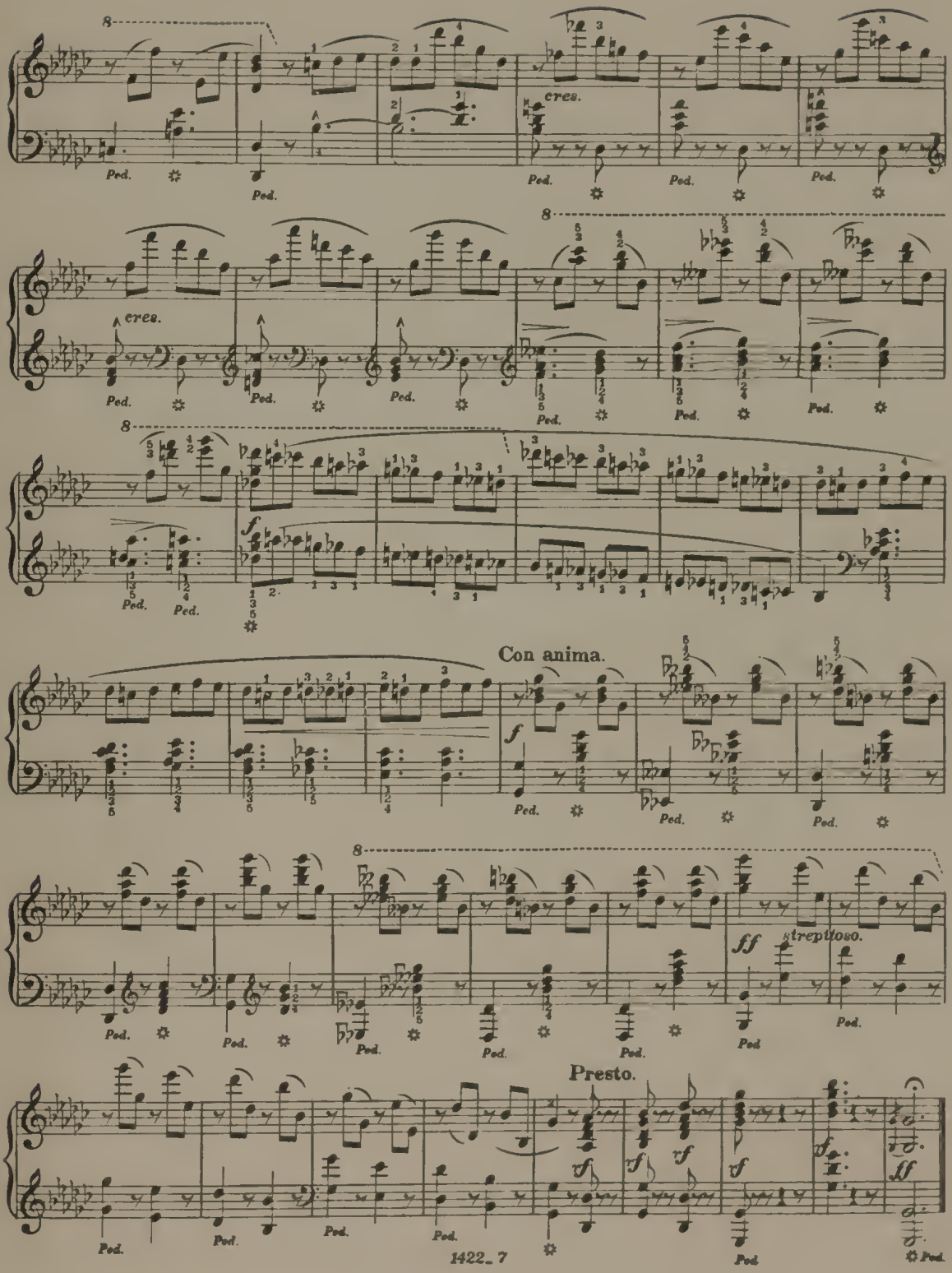
cres.
Con anima.
ff
strepitoso.
Presto.

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3 Southern Jollification—Plantation Scene 60
An unusually characteristic piece.
Synopsis—Darkies gathering at twilight after a day of cotton picking in the fields. Uncle Joshua leads all with his favorite song "I'm a Happy Little Nig," which is responded to by all the darkies in a grand "Hallelujah." Then follow the irresistable "break down" and banjo solo, while the dusky queens are up and tripping the light fantastic steps to the pride of their enraptured swains. The enthusiasm is catching, and all join in a grand wind up. A universal favorite with pupils; immensely effective. Splendid teaching piece. Published also as piano duet.
Read what the St. Louis *Post Dispatch* says of it:

A REMARKABLE HIT.

Mr Charles Kunkel's "Southern Jollification," Plantation Scene, which P. S. Gilmore presented to the public during the past three and a half weeks, sprung into favor at once, and its performance slightly entranced all. No sooner did Gilmore strike up this piece but the heads and feet of young and old were set in motion, and smiles of happiness beamed from joyous faces. Gilmore pronounces it the biggest hit he has made in ten years with any piece. It was played last night, the closing day of the Exposition, for the *twenty-second time*—a remarkable showing. Mr. Kunkel's Piano Solo of "Southern Jollification" is very effective, while not at all difficult, and promises to find its way into every household having a piano.

4 Snowdrops—Waltz 90
A favorite waltz of the popular author. Very brilliant and effective. Great favorite and good teaching piece.

3 Sparkling Dew—Caprice 75
An unusually interesting salon composition. Very refined and melodious. Splendid for style and phrasing. Exceedingly popular with pupils. Commendable teaching piece.

4 Storm (see Alpine Storm) 1 00

5 Sunshower—Caprice 75
Elegant and well written. Fine practice in runs and syncopated rhythm. Companion piece to "Titania," by Wely, and "Bubbling Spring" by Rive-King. Excellent teaching piece.

4 Thou Art Ever Nigh—Romance 75
Well written, refined and melodious. Introducing two of the finest melodies of Batiste and Ravina.

3 True Hearts (Treue Herzen)—Romanze sur Themes de Terschak 60
One of the most elegant, fascinating and melodious pieces written. Popular with pupils. Splendid study in style and expression. Magnificent teaching piece.

4 Violets Blue—Caprice 60
Very graceful, effective and melodious. Admirable study for style, novel and graceful piano effects.

3 Visitation Convent Bells 50
A great favorite. Splendid practise for style. Good teaching piece. Immensely popular with pupils.

6 Vive La Republique—Grand Fantasie, Edition de Concert 1 00
Treating "La Marseillaise" and "Mourir pour la Patrie."
A wonderful concert piece. Replete with extraordinary piano effects. Popular with musicians and concert pianists. Magnificent study.

4 Vive La Republique—Grand Fantasie, Edition de Salon 1 00
Treating "La Marseillaise" and "Mourir pour la Patrie."
This edition retains all the great effects of the concert edition, simplifying such passages as require extraordinary technical prowess. Great favorite and teaching piece. Very popular with pupils.

3 Watersprites—Polka 60
Very effective. Nothing more beautiful for the parlor. Favorite of pianists. Good study for general technique and style. Very original piano effects. Immensely popular with pupils.

4 Zephyr and the Brook, The 75
A magnificent work and very effective. Great study for style. Offers splendid work in running passages. Popular with pianists. Fine teaching piece.

PIANO DUETS.

4 Alpine Storm, op. 105 1 50
Magnificent exhibition piece. Immensely effective. Unusually popular with pupils. See solo for full detailed description.

3 Alhambra, Moorish Dance 1 00
Very brilliant and captivating. Admirable practice in time. See solo for description.

4 Don't Blush—Polka 1 00
A bright and brilliant polka. Very effective. Good practice.

4 Ella's Eyes—Polka 1 00
A lively, cheerful and sparkling polka. Splendid practise for style and time

4 Germans' Triumphal March 1 25
An effective duet of two very popular marches. See solo for full description of this popular composition.

4 Heather Bells—Polka 1 00
A magnificent unusually brilliant arrangement of the solo. Those admiring the solo will be more than pleased with the duet. See solo.

4 Heather Bells—March 1 00
Very brilliant and effective. Admirable practice.

4 Heather Bells—Waltz 1 00
A magnificent duet. Unusually bright and brilliant. Splendid exhibition number.

3 Humoresque—Danse des Negres 1 00
One of the most pleasing and fascinating duets written. Immensely effective. Great exhibition number. Exceedingly popular with pupils.

4 Love at Sight—Polka 1 00
One of the famous piano duets of Charles and Jacob Kunkel, the authors of the most captivating duets.

4 Nonpareil Galop 1 00
Another of the Kunkel Brothers most admired concert pieces.

3 Philomel—Polka 75
The most popular duet published. Annual sale 25,000 copies. Has made the rounds of the world. During the close of the season of 1892-93 were rendered over four hundred programmes containing this duet. Immensely captivating and brilliant. Popular with pupils.

4 Restless Love—Polka 1 00
Bright and captivating polka. Very fanciful and capricious. Good practice.

3 Shakespeare March 75
A bold march in well defined rhythm. Admirable for the opening of exhibitions. Suitable for calisthenics.

3 Southern Jollification (Plantation Scene) 1 00
This piece is an immensely effective number. Just the one for exhibitions, commencement exercises, etc., when it is accompanied with bones, drum, tambourine, clogs, triangle and sandpaper pads. The sandpaper pads are used in the Banjo solo to imitate the shuffling of feet in dancing. The effect produced is most realistic. Parts for the instruments and sandpaper pads may be obtained of Kunkel Brothers.
See description under Solo.

4 Sparkling Dew—Caprice 1 00
One of Kunkel Brothers' most famous concert duets. Never fails to take with an audience when well played.

4 Visitation Convent Bells 60
A lovely reverie. Will comfort the most depressed spirit. Immensely popular. See solo.

4 Vive la Republique—Grande Fantaisie. 1 25
Treating "La Marseillaise" and "Mourir Pour la Patrie." A great concert piece. Abounds in extraordinary novel piano effects. Unusually popular.
See Solo.

SONGS.

3 Better Apart (Lieber Allein). E. and G 60
A song of special merit, refined and artistic. A beautiful and expressive melody. An unusually good teaching number.

3 Cuckoo, Tick-Tack—Ballad. G. and E 50
Great exhibition song. Sung with great success by Christine Nilsson. This song may be sung as a solo and chorus. It is very interesting and immensely effective. Orchestral arrangement may be had upon receipt of 25 cents for mailing.

2 Come Home, Sweetheart (Liebchen, komm zu Heim). E. and G 35
A very singable and charming song; sure to captivate an audience and win an encore. Splendid solo for young singers.

2 Heart Tried and True. E. and G 35

2 I Love Thee True (Ich hab' Dich lieb.) E. and G 35

4 More (Mehr.) E. and G 50

4 Op the Heights (Vöglein Traut)—Grand Waltz. E. and G 1 00

3 On the Ocean (Auf dem Meere)—Bass Solo. E. and G. 50

3 Penitent's Prayer, The (Das Gebet des Bussfertigen)—Sacred Solo. E. and G 50

2 Rainy Day, The (Der Regentag). E. and G. 35

3 Sleep, Baby, Sleep (Mein Liebling, Schlafe). E. and G. 50

2 Singing Still (Nicht verstummt). E. and G. 35

3 Three Fishers—Ballad. E. and G. 50
Every alto or baritone should have a copy.

3 Too Young for Love (Zu Jung zur Liebe). E. and G 25
A dashy and captivating song, full of charming notes. No happier selection could be made for parlor or concert.

4 Yes or No, or the Rose of Fate (Liebeszauber) Waltz Song. E. and G 1 00
One of the best waltz songs ever written. Every singer should have a copy. For prettiness and tuneableness this song cannot be surpassed. Orchestral arrangement may be had upon receipt of 25 cents for mailing.

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A Few of the Many Letters Received by Charles Kunkel in Behalf of His Late Work.

XAVIER SCHARWENKA, the world-renowned Pianist, Composer and Director of the Scharwenka Conservatory of Music, New York.

MR. CHARLES KUNKEL, November 29, 1893.

My dear Sir: Accept my sincerest thanks for the copy of your truly [illegible] Pedal Method. I [illegible] and [illegible] the same with [illegible] [illegible] and success.

With the highest esteem, **XAVIER SCHARWENKA.**

CONSTANTINE STERNBERG, the renowned Pianist and Composer, Director of "The Penn" College of Music, Philadelphia.

MR. CHARLES KUNKEL, November 27, 1893.

Dear Sir: I have [illegible] read through your Piano Pedal Method, and most com[illegible] [illegible] way in which [illegible] Pedal [illegible] is presented, [illegible] by the student even without the aid of a teacher. Moreover, it does not address itself to [illegible] of any [illegible] development [illegible] pedaling [illegible] that you [illegible] a [illegible] cultivate a [illegible] pedagogic writ[illegible] I shall use it as a [illegible] other [illegible] [illegible]

W[illegible] I am, [illegible]

CONSTANTINE STERNBERG.

EMIL LIEBLING, the distinguished Pianist and Composer, of Chicago.

MR. CHARLES KUNKEL, St. Louis, Mo. December [illegible], 1893.

My Dear Mr. Kunkel: Your "Piano Pedal Method" is [illegible] afford [illegible] and [illegible] that [illegible] and compara[illegible] neglected field, have been so diffuse as to [illegible]

I [illegible] accomplished as it [illegible] the most practical [illegible] in regard to the proper mode of [illegible] Pedal. [illegible] the clear and lucid exposition of [illegible], which render the work [illegible] p[illegible]

I [illegible] you [illegible] success in the work, and [illegible] most earnestly [illegible] your method to teachers and pupils, as the [illegible] work on the subject [illegible] my [illegible]

Sincerely yours, **EMIL LIEBLING.**

I. D. FOULON, the renowned Musical Critic.

December 15, 1893.

My Dear Mr. Kunkel: You have done a great work in giving to both *teachers* and *pupils* the first careful, reasoned course of instruction in the use of the Piano Pedal [illegible] attempted [illegible] in [illegible] a manner as to make [illegible]. It was Bacon, I think, who wrote: "Every man is a debtor to his own profession." By the publication of your *Pedal Method*, you have not only cancelled your debt to your profession, but you have placed it [illegible] The improvement which I have n[illegible] of pe[illegible] who had used your *Pedal School* for a couple of months has astonished as well as gratified me, and after the practical demonstration of [illegible] superlative value which I have had, I shall not henceforth be able to consider [illegible] not figure as complete or satisfactory.

As ever, your friend, **I. D. FOULON.**

J. H. HAHN, the eminent Musician, Critic and Director of the Detroit Conservatory of Music.

December 21, 1893.

My Dear Mr. Kunkel: Your book of Pedal Studies embodies and presents in a most concise and [illegible] form, recognized principles for the proper use of the Pedal [illegible] playing. It will surely prove a missionary f[illegible] a [illegible], and should certainly be in the hands of every aspiring *teacher*, *student* and *amateur*.

With best wishes, I am cordially yours, **J. H. HAHN.**

E. R. KROEGER, the distinguished Composer, Musician and Musical Director of Forest Park University.

December 26, 1893.

My Dear Mr. Kunkel: It has been but seldom in my e[illegible] that I have we[illegible] Pedal School. I have [illegible] for a long time that [illegible] al to the instructor of pianoforte pl[illegible] [illegible] of the [illegible] jud[illegible] [illegible] as a teacher, I have had to impart [illegible] g the use of the Pedal, and [illegible] the [illegible] correct harmony and clear phrasing to [illegible] ly [illegible] standard [illegible] The task of [illegible] pedaling so [illegible] a [illegible] as a Sonata, [illegible] great for the [illegible], that in [illegible] Pedal School [illegible] If a [illegible] he will surely be [illegible] he [illegible] with [illegible] power and to [illegible] upon the piano[illegible] [illegible] a master [illegible] get a copy of your Pedal School [illegible] you my appre[illegible] of the services you have rendered pianoforte playing in this work, believe me,

Yours very truly, **ERNEST R. KROEGER.**

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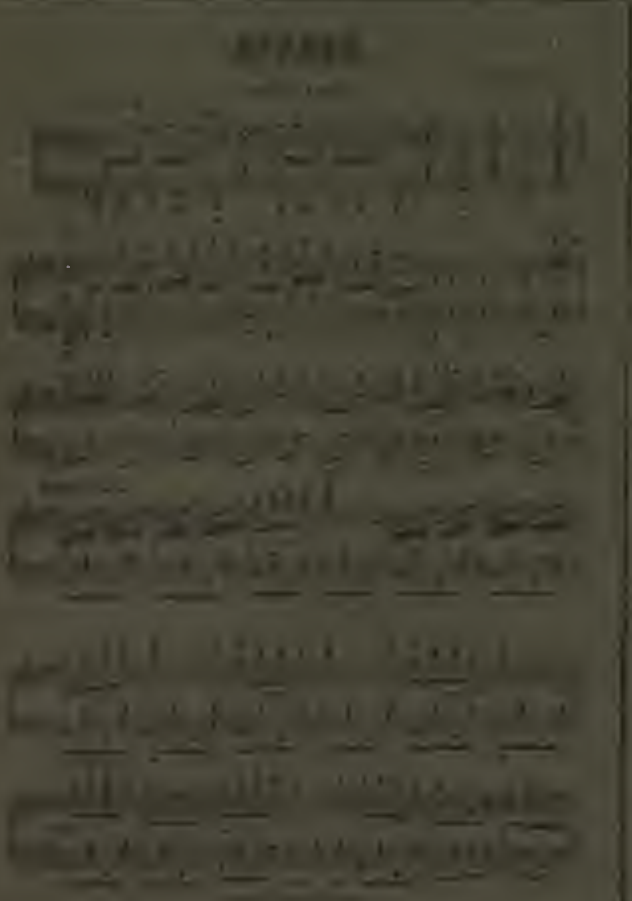
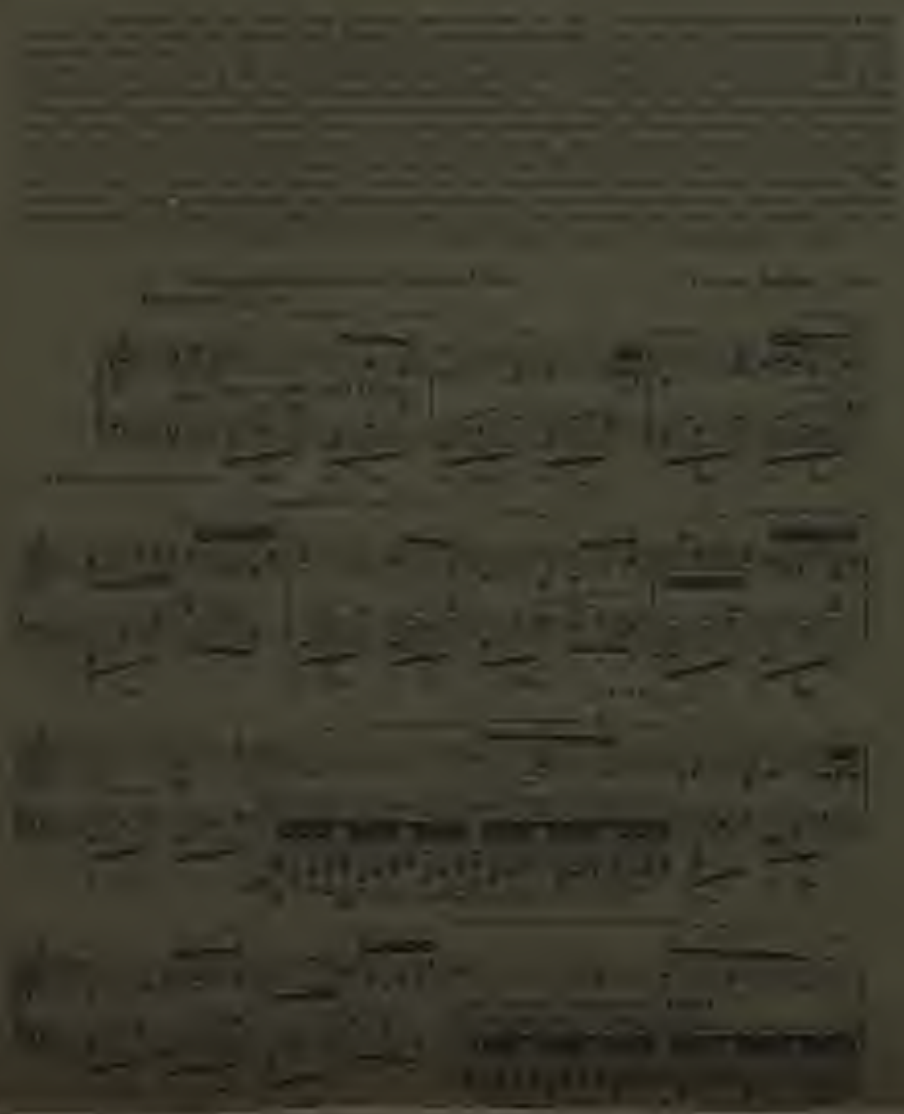
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